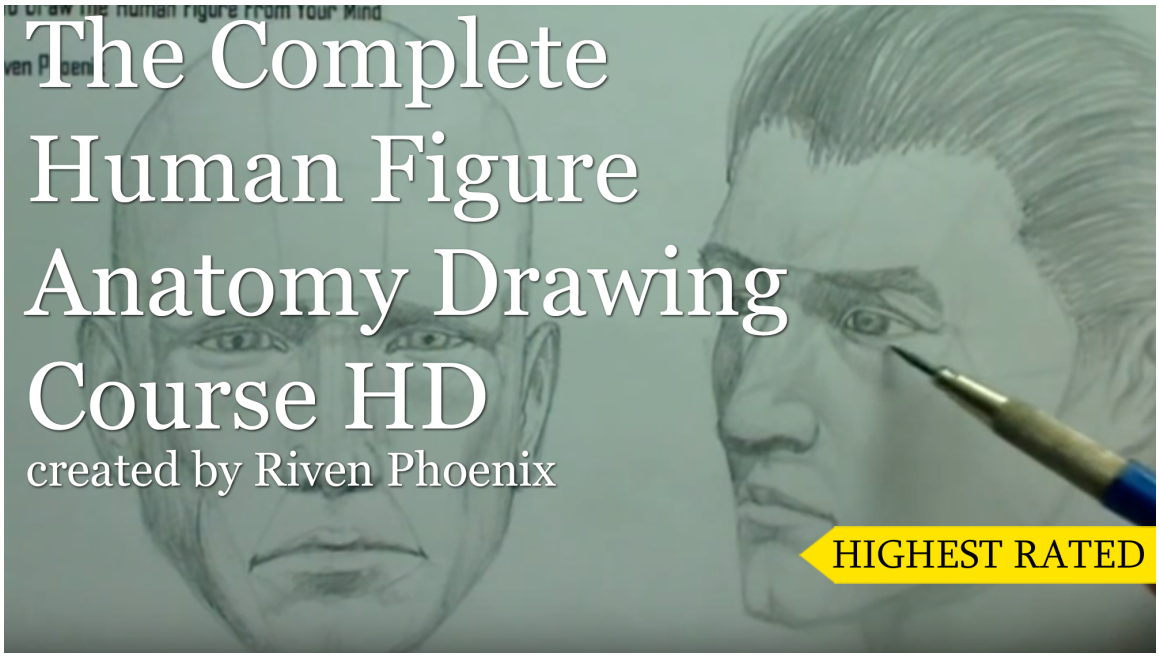

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 048 - Front Formulas for the invention of the Tibia and Fibula

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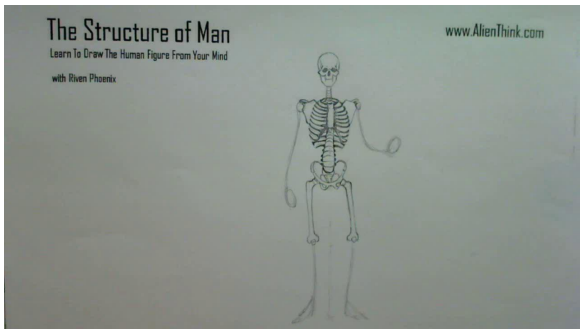
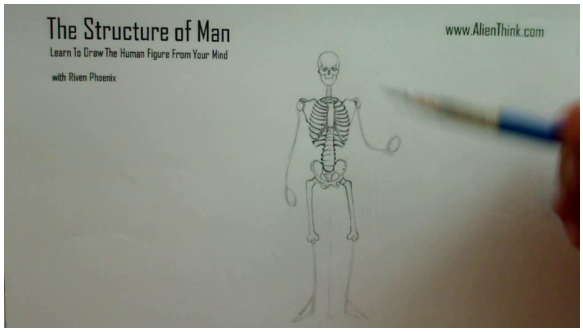
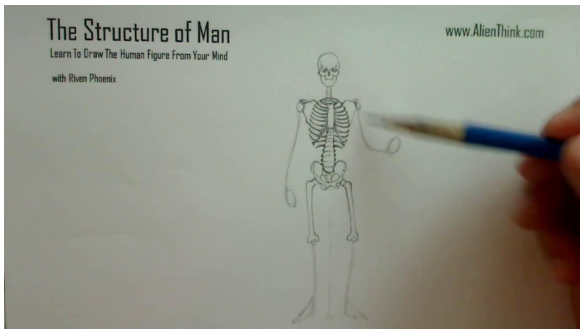
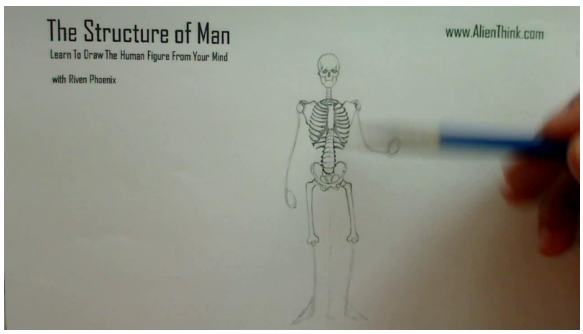
1		Hey guys, my name is Riven Phoenix and welcome to the structure of men learn to draw the human figure from your mind training course.
2		Okay, so from the previous lesson, we had gone through this process of really looking at the early generation of the gesture join system.
3		Right, it was a much more easier process to just now begin to use the toolkit in a gesture system and from within it, it can go through a manifestation process of being giving us the ability to now draw out the structure of the human figure.
4		Right, so here we were able to very easily put down onto paper as a successful drawing so far that we have forced the mind to understand about the structure of the human skeleton.

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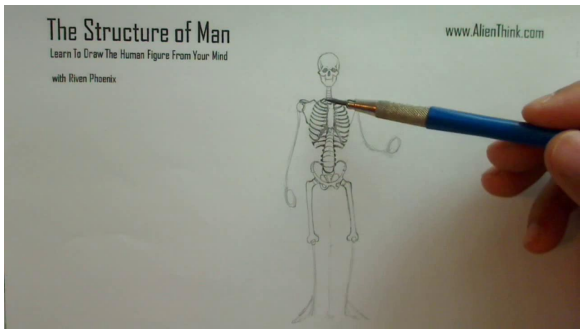
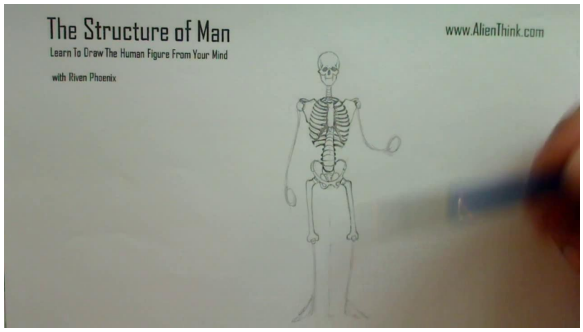
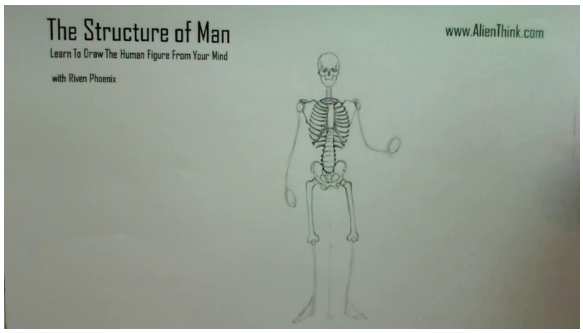
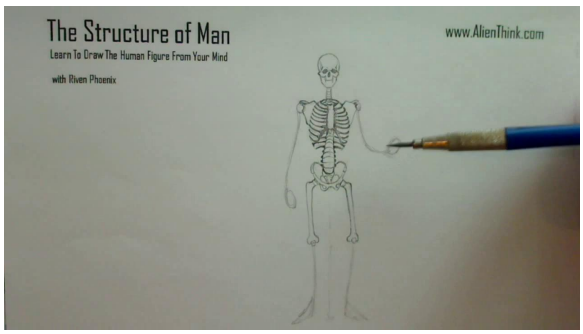
5		Right, so moving on from this point on, we're always going to be drawing out the skeleton structure when we have to draw it in its full, just like this.
6		It will be very fluid with this, right, and really this is because it's the minus really now ready to start moving crossing over to that idea.
7		Right, so first we had really looked at by drawing it out and really pinpointing where everything is that we don't have to do that now because it's just obvious that that's what's going to happen.
8		So now what we're going to look at is the bottom area over here, we can look at the tibia and the fibula.

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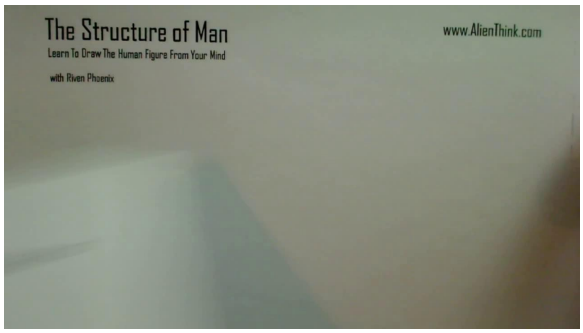
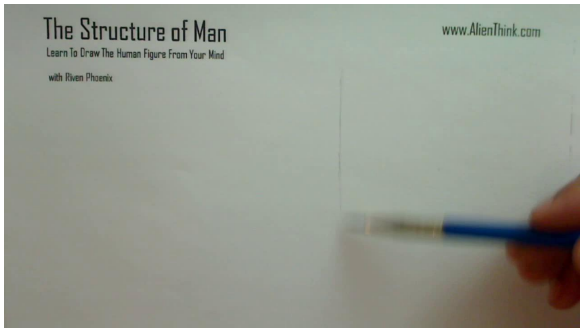
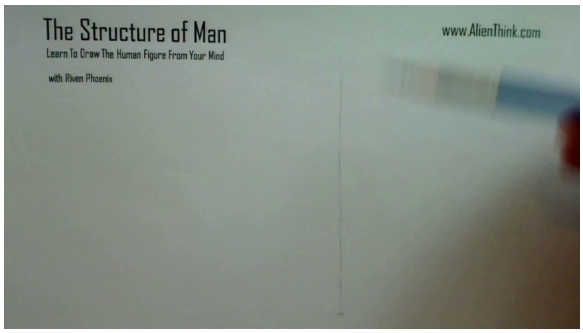
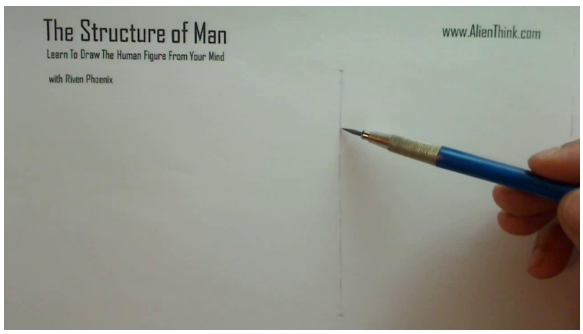
9		So to start out, what we're going to do is here we're just going to draw the line over here very lightly, just draw this line out over here.
10		And this will give me enough information to just put it down over here.
11		Right, so basically what we need to do is now kind of like fiddle with this a little bit because we need to understand how we need to have to navel over here and the crotch over here.
12		So it's better to do like a little bit of a point over here and then just divide this, then divide.

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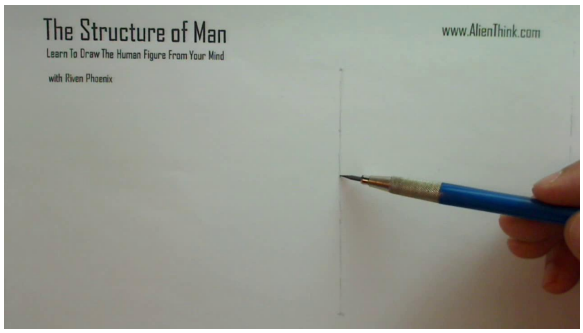
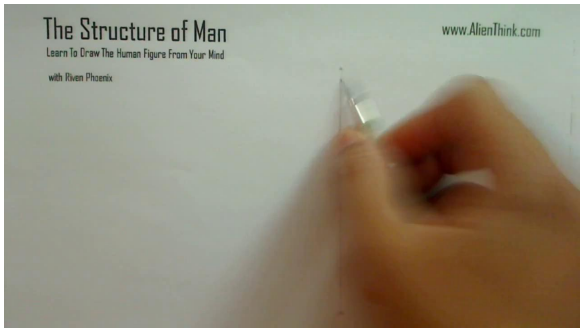
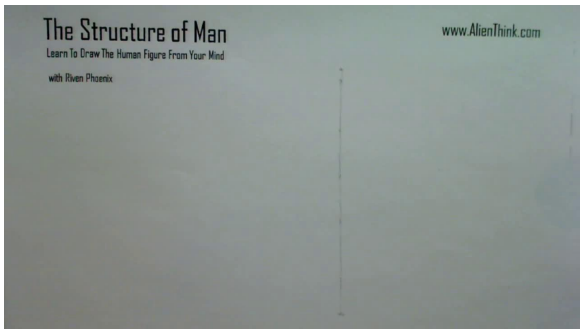
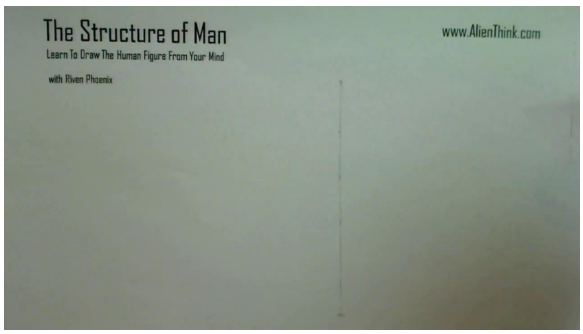
13		And then whenever junction you get from here, you can just basically translate it to the top.
14		So it's really just going to be about here. Right, it's really going to be over here.
15		So having understood that I hear I can erase that.
16		So here's going to be where the crotch is. So I'm going to mark an X for this.

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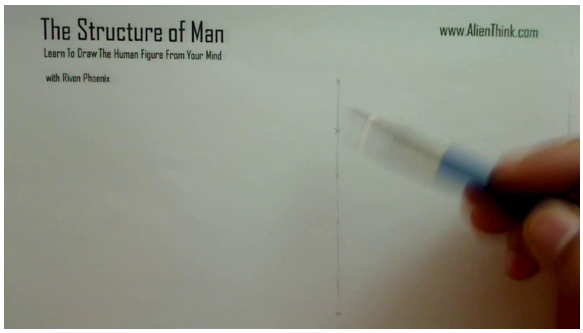
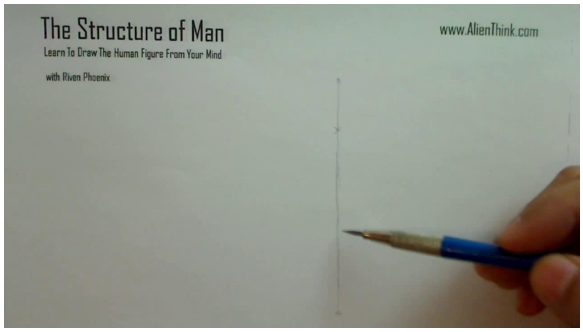
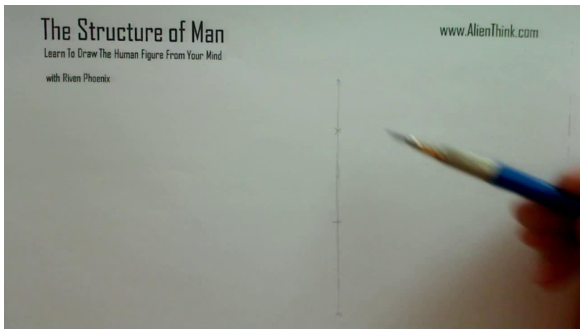
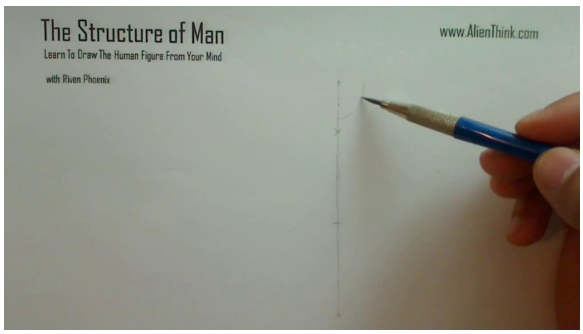
17		Right, so this is the line I'm just going to make this a little more darker.
18		And this over here is going to be the line for where the name must be about this line.
19		So now to finish this off, if we just mark this here in the middle and just do this, like if we were drawing out the human skull.
20		Right, we know we just need to come up with a ball shape over here.

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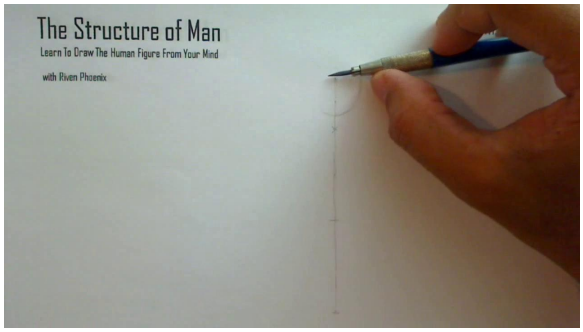
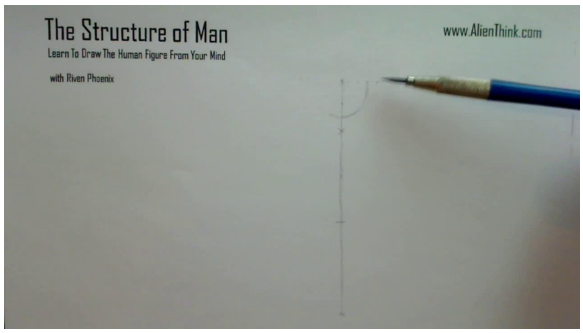
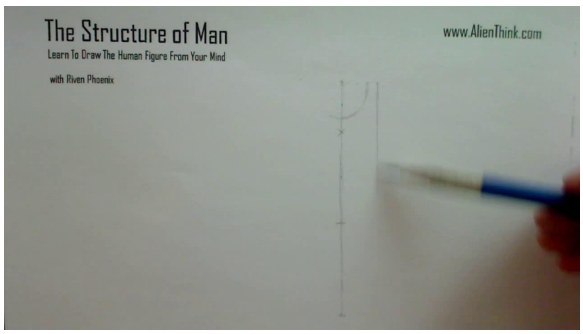
21		And basically once we get this, we know we just need to add a little bit over here.
22		Once we have this, we can now translate this over here and basically we've now figured out how wide the figure is supposed to be.
23		So here I can now just come down in this way over here, like so.
24		Just keep coming down and just have to be very approximate about this.

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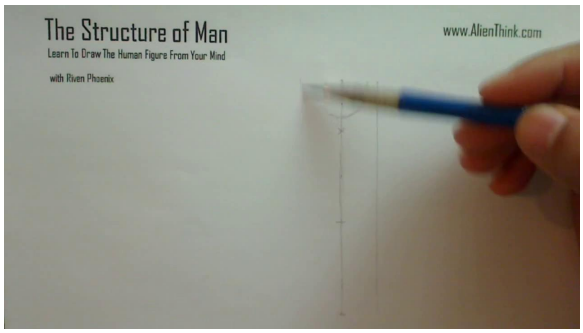
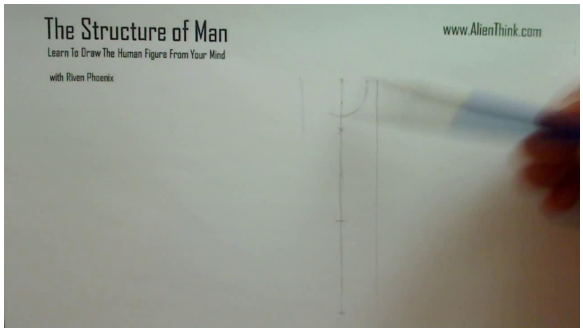
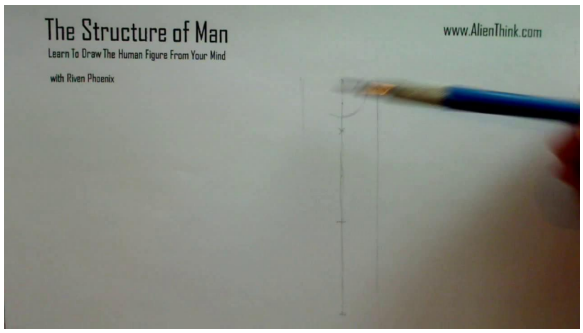
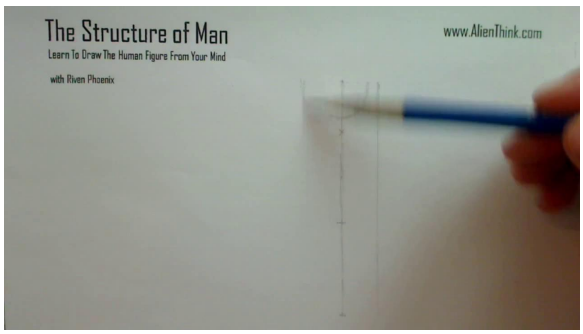
25		Right, and over here, we're just going to do the same thing.
26		Just making sure that what I got onto paper is correct. Right, almost just that we'll make sure.
27		So it's really over here.
28		And here I'm just going to go on to be down, making sure that I'm just going keeping the lines parallel.

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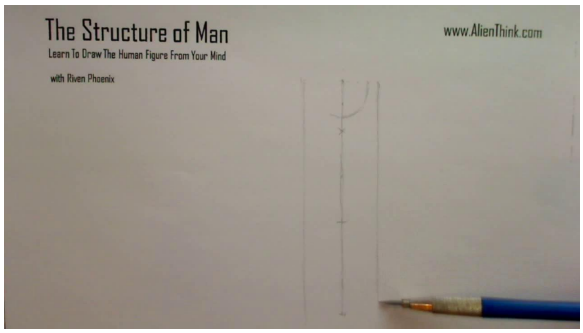
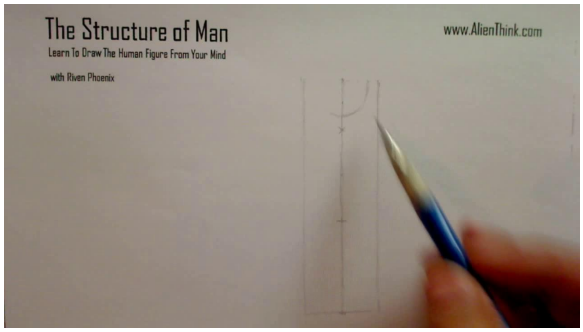
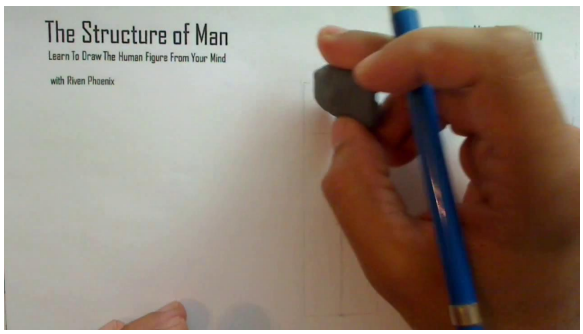
29		Okay, once we have this here, we can now mark out the bottom thing that this is where the figure is going to end.
30		Right, and this is where the crotch area is supposed to be, just like this.
31		So once we have this here, we can now just erase this part over here.
32		Okay, and that's all we have to do is now just draw out the pelvis area, which is going to be very simple.

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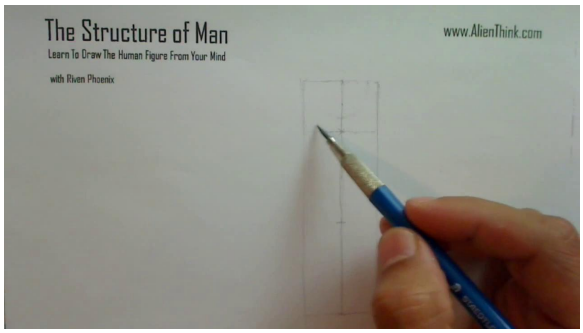
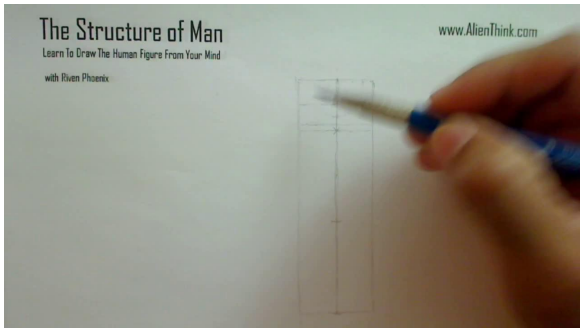
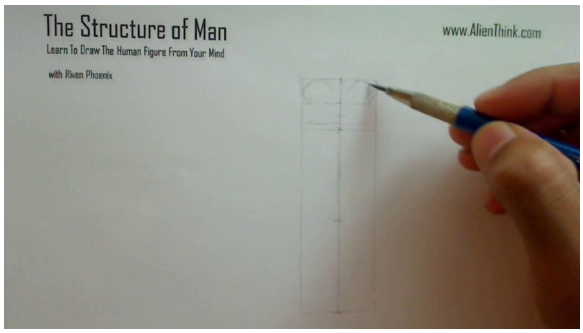
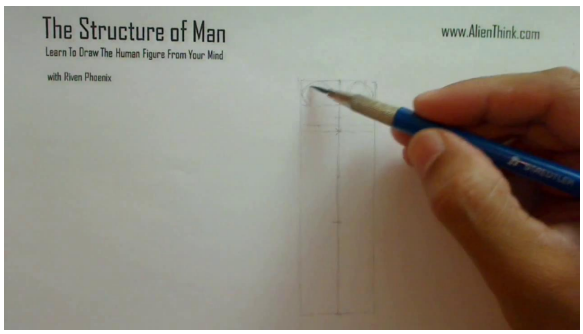
33		Because we know that this is going to go over here like this, and this is going to be just like this over here.
34		So I really just have to, all we have to do is really just use our drawing system and get the conceptual idea down first.
35		Right, just sketch it out and think about this stuff in its 3D form here when you're doing this.
36		Right, just beam out a little bit and look at the whole concept from the top down view.

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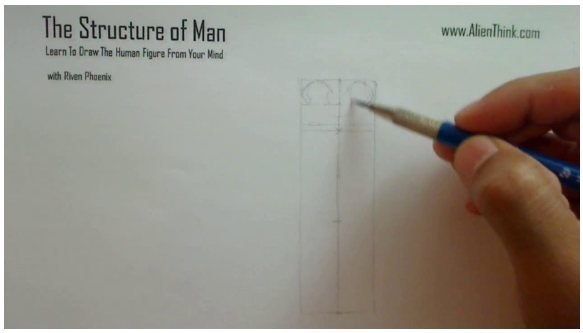
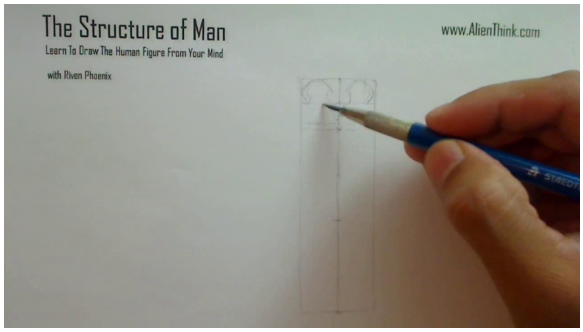
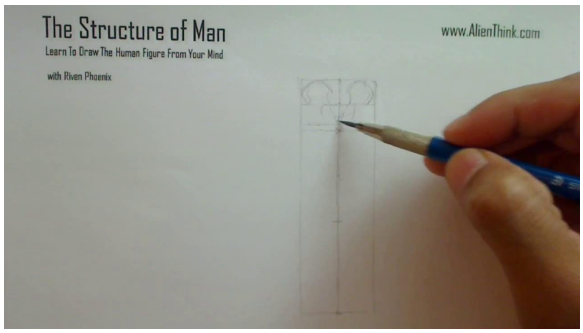
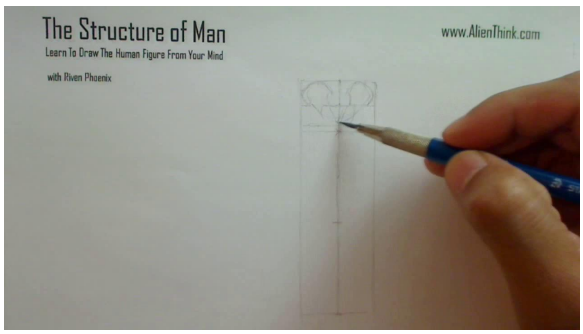
37		And here, roughly, we can just get an idea of this is how it's going to be.
38		Right, so this is going to be like this is going to be like this.
39		So here I know that this is going to connect.
40		We know that this is going to connect over here, just like this.

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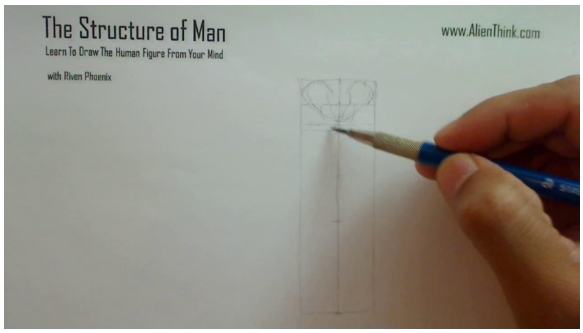
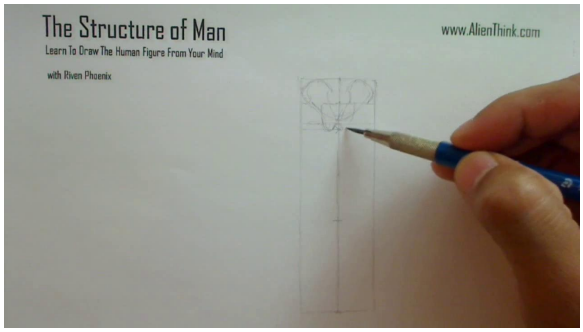
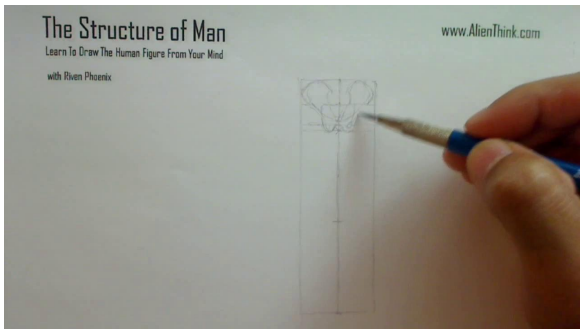
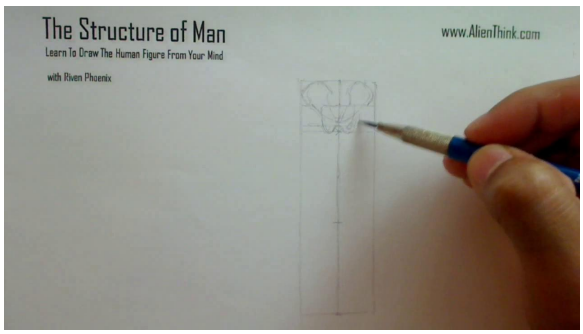
41		And then over here, it's really just going to come over here and you're going to get that ball structure.
42		Right, so it's like you're really just molding this concept out in its form.
43		And that's it.
44		And over here, it's going to be where the socket is going to be.

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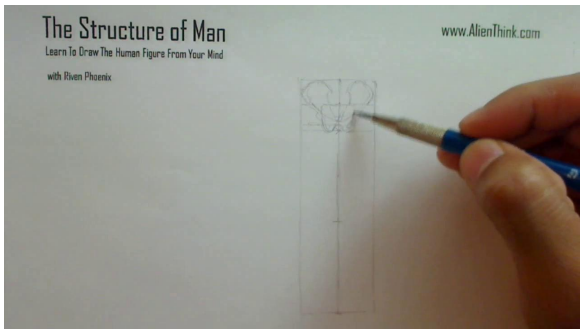
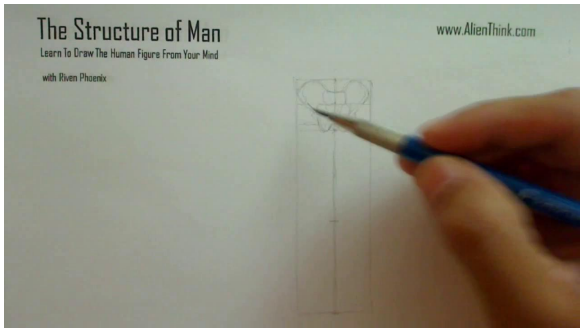
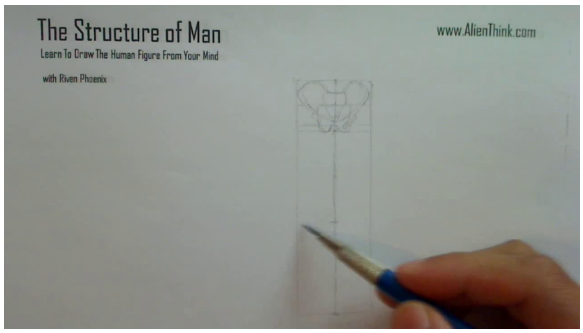
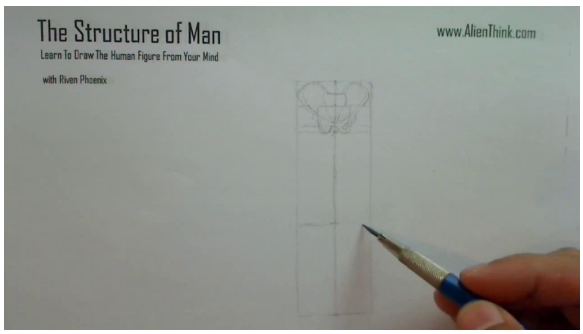
45		Right, so this gives you a basic idea of where the pelvis is.
46		Okay, so now we know this is going to be very simple.
47		We know that this is the line for the knee.
48		And then right above it, we're going to just make an approximation that this is how much I want to go above this over here.

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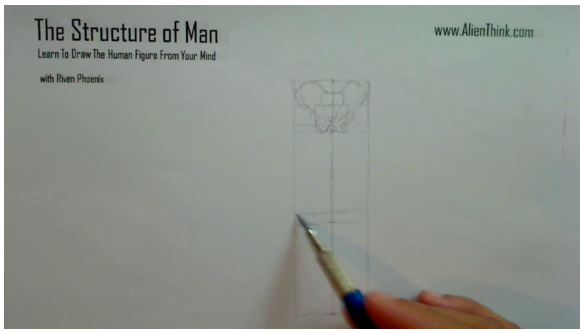
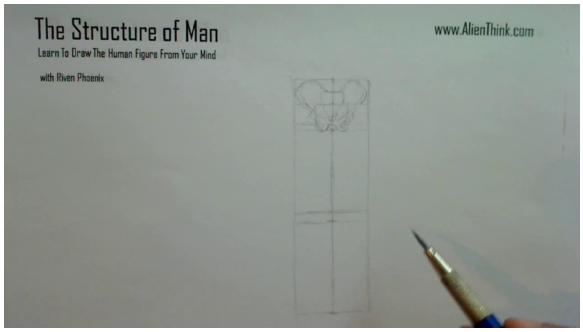
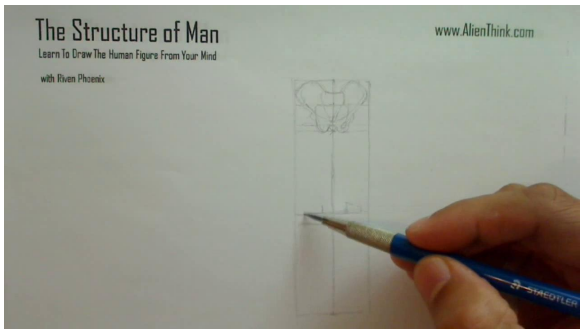
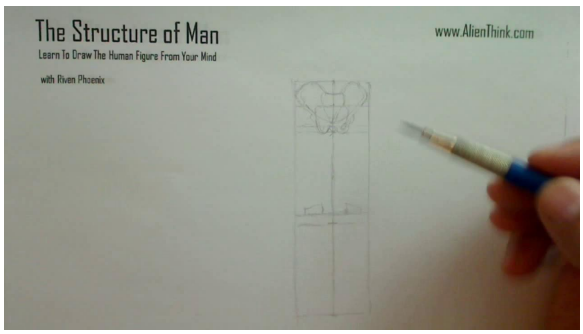
49		Just like this. Right, just get a line.
50		And then over here, I can just divide this like this over here and make like a box over here and then do the same thing.
51		Make a box over here.
52		Once I have this, we know it's very simple, just draw out the legs.

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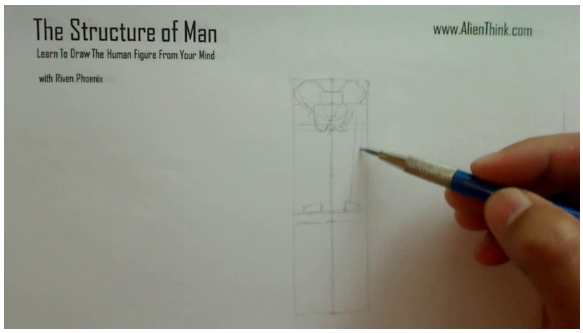
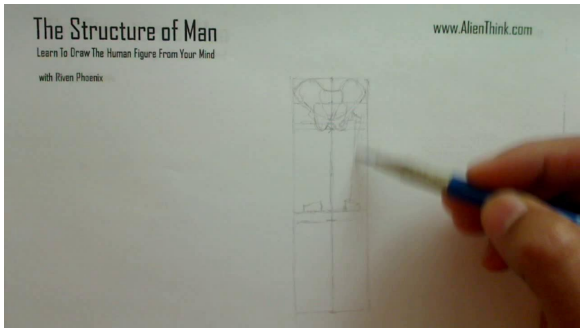
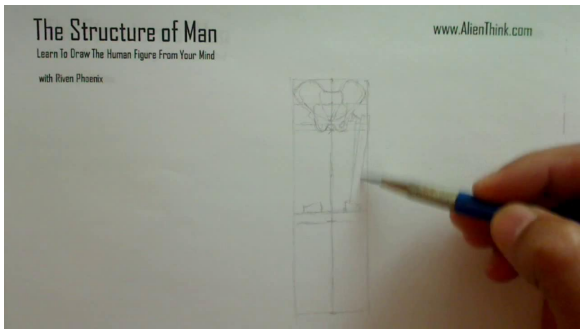
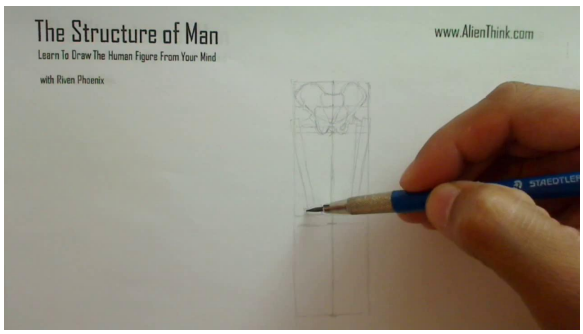
53		Right, just we know that it's going to be over here.
54		So I'm just going to change the angle a little bit.
55		Okay, and that'll just you could just draw it out like this long rectangle first.
56		Right, it's just a basic shape here.

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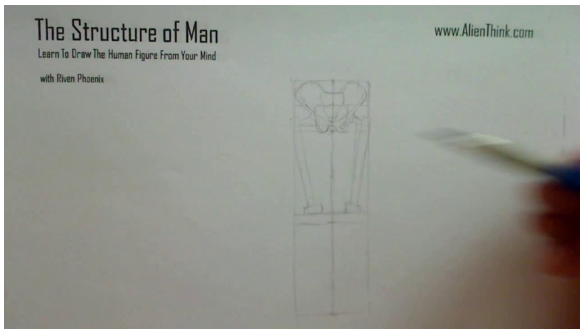
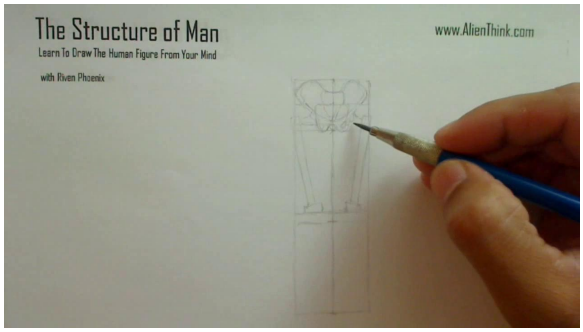
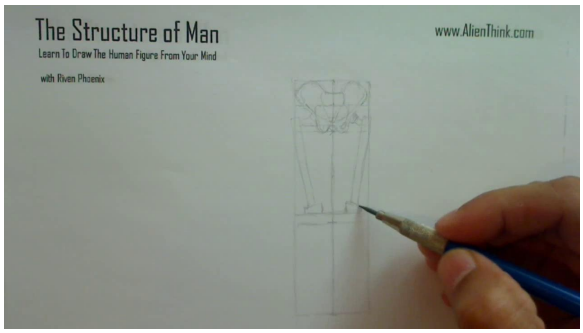
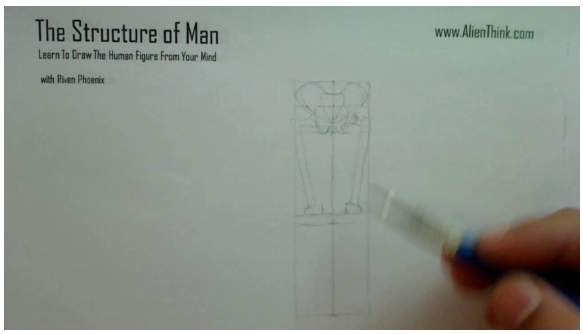
57		Then once we have this shaped down, we know that we can come and correct it.
58		Okay, so now let's take a look at inventing the tibia and the fibula.
59		Right, so the tibia is going to be the bigger bone and the fibula is going to be the smaller bone.
60		Right, so if I look at this, basically we know that the knee is going to be here.

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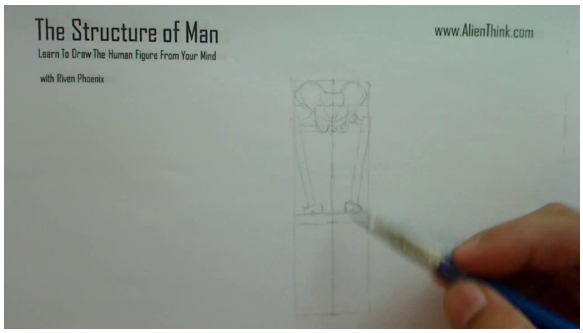
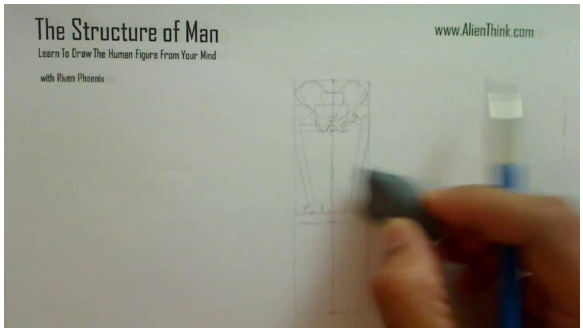
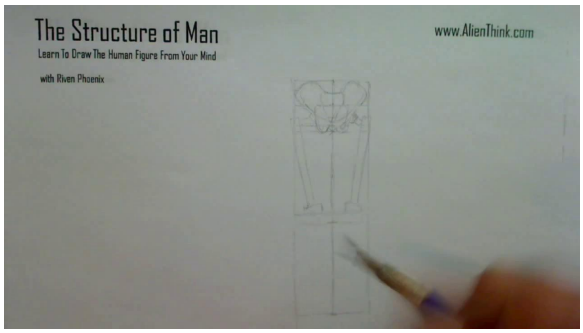
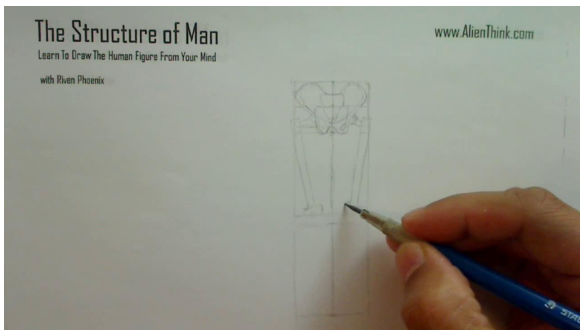
61		So for the invention process, here I'm just going to clean this area up.
62		So this is much more clear.
63		I want to make sure that you're seeing this clearly.
64		Right, so here's going to be that bone structure over here like this.

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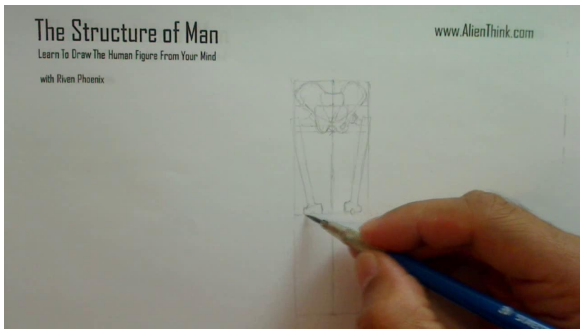
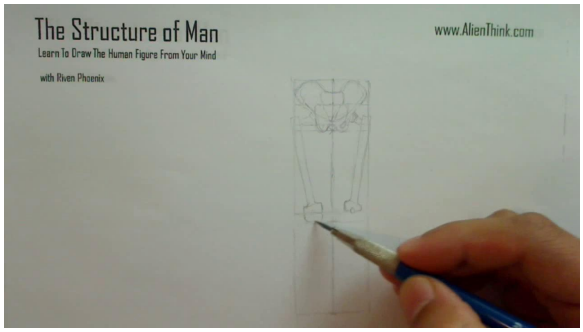
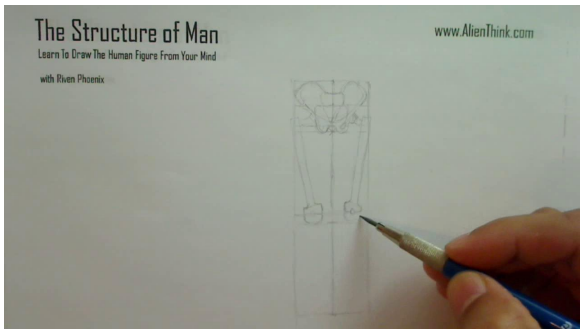
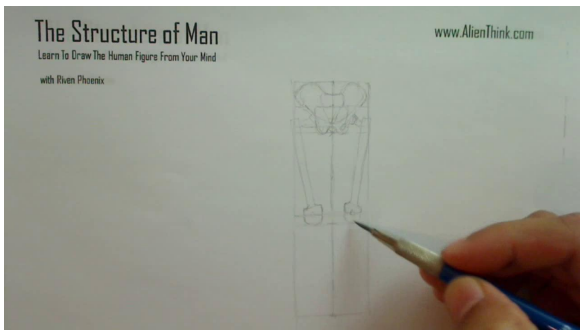
65		Okay, so for the tibia, what we're going to say is okay,
66		we know that we're going to need at least the same kind of form over here,
67		basically over here so we can get the knee.
68		Right, so now we understand that when we put this line,

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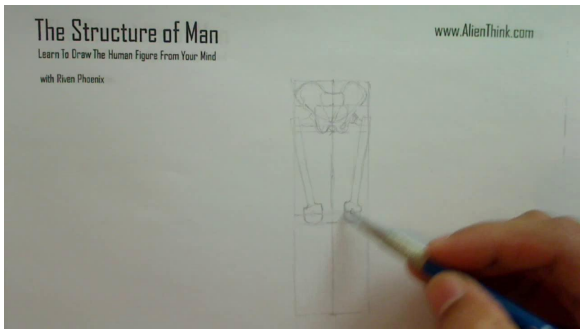
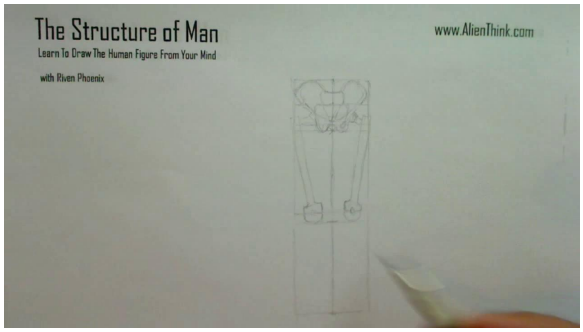
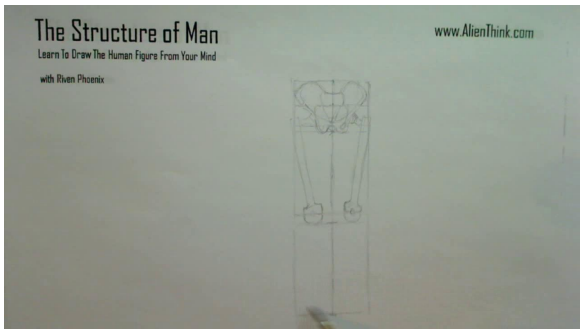
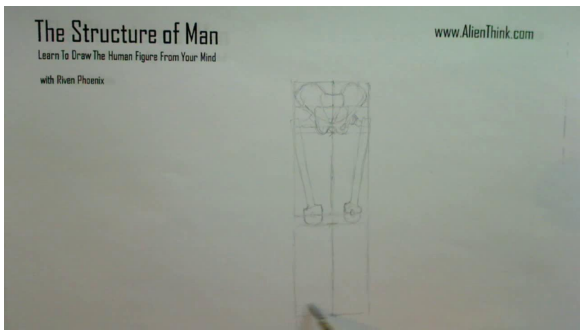
69		this is what the knees are going to be about.
70		Right, and the other thing is now when we do the tibia,
71		we also have to make a line over here, basically the same height as this over here.
72		And the reason for this is because we have to compensate for the foot.

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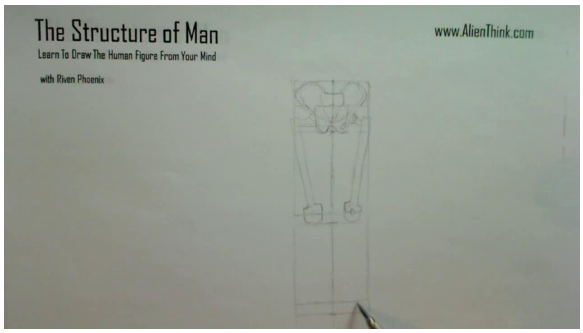
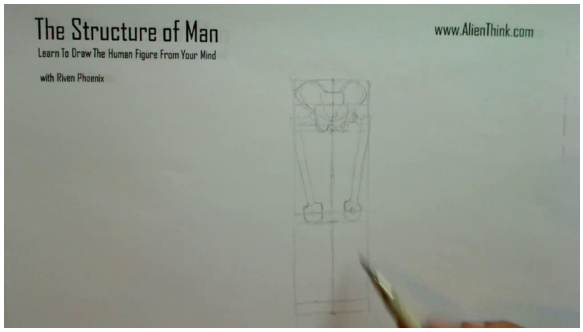
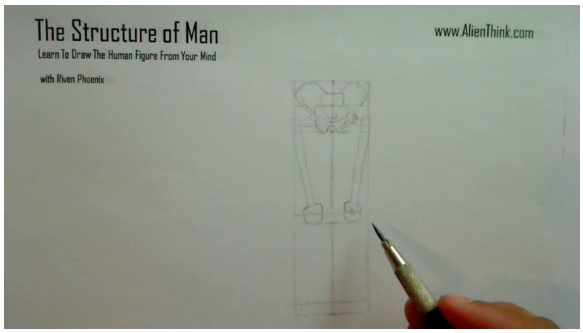
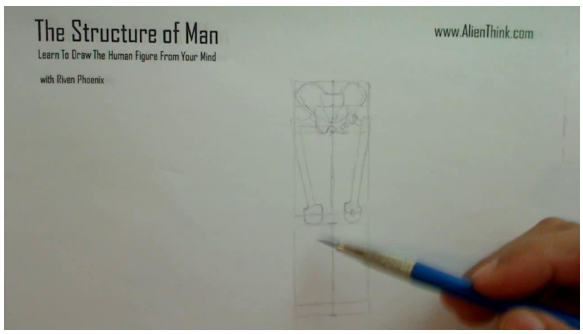
73		Right, the foot is going to be here.
74		This is why it's moving up and this is what causes the knee to be above the center line.
75		Right, so this will help you understand as to why this is so.
76		Okay, so once this is done, basically this is going to be a very simple design.

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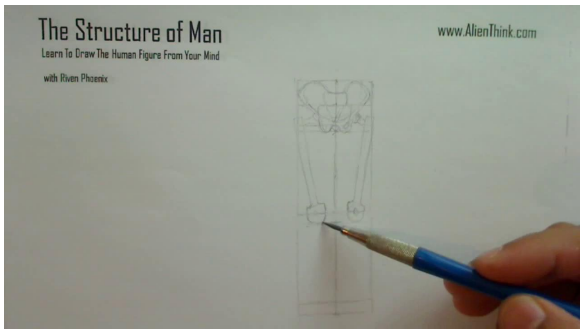
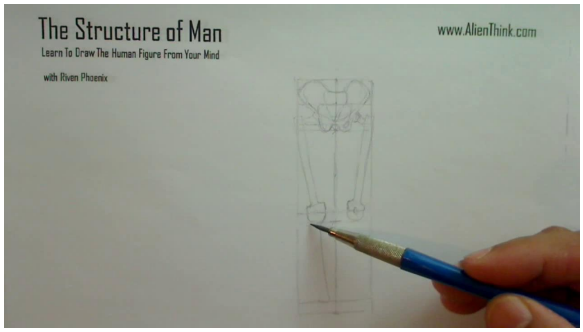
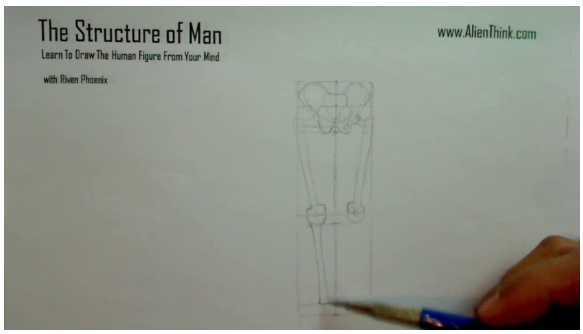
77		We just need to come like this over here, like so,
78		and then make this line just like this.
79		Right, so here I'm just making a very simple concept of the bone.
80		So notice that over here I've got this hammer head over here.

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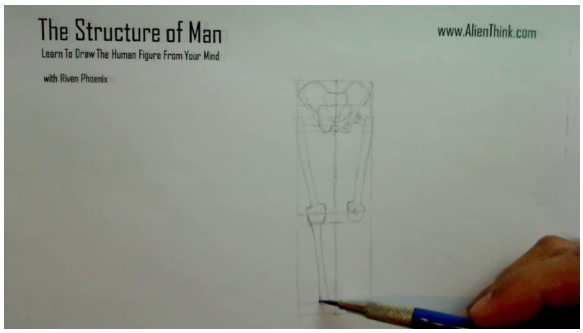
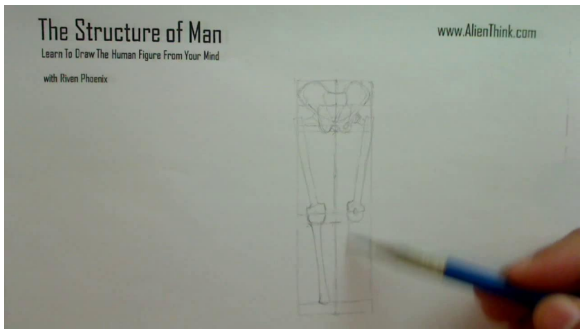
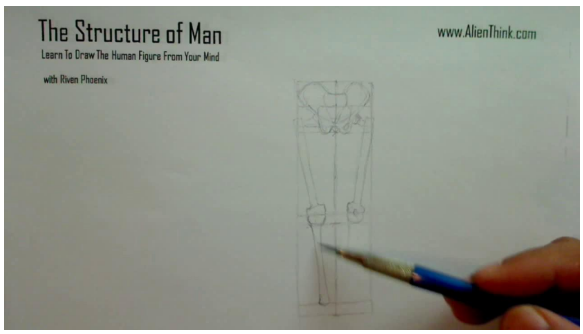
81		I just did it like this.
82		So we can do the same thing over here.
83		And notice that I'm just going in this angle.
84		This is only because I just want it to be like this.

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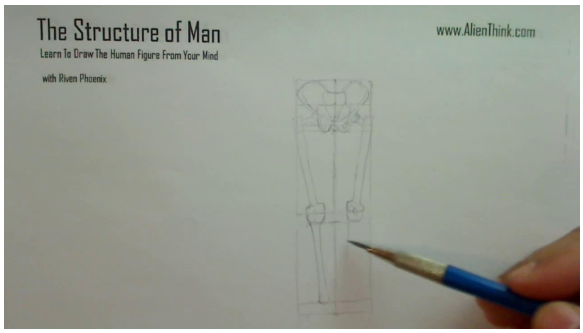
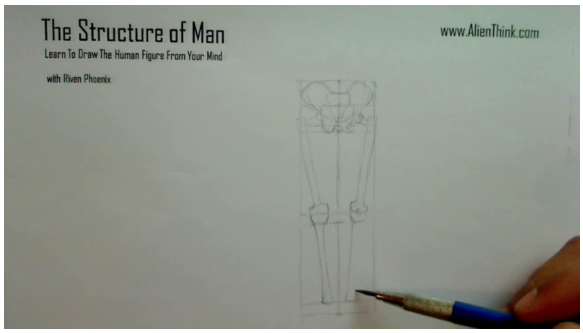
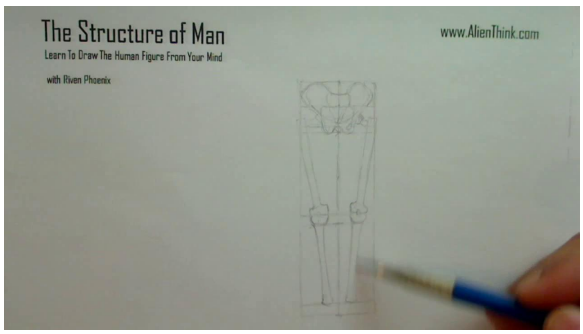
85		Right, because it's got a match over here.
86		So here, now the legs can be really in any position,
87		depending on how the figure is standing.
88		Right, so this is where we're just understanding the simplicity of it like this.

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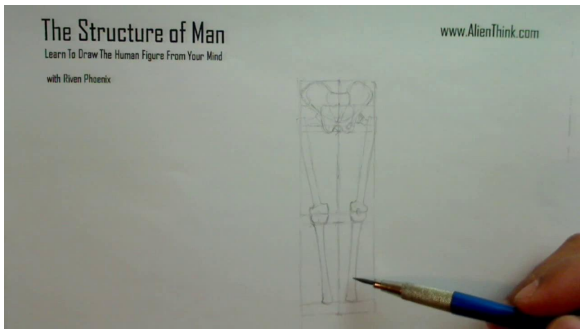
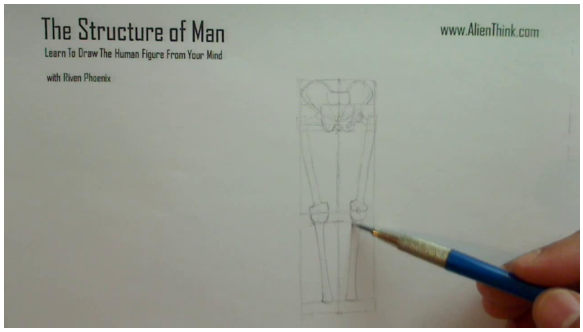
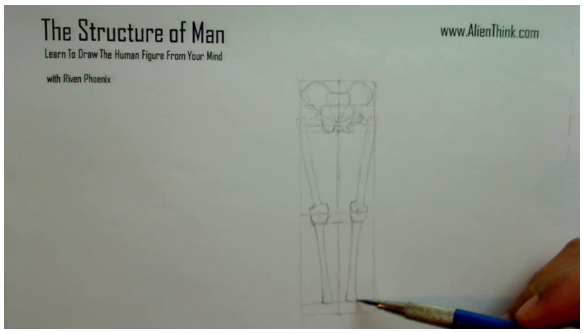
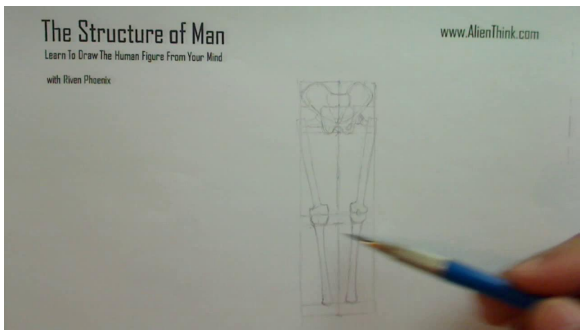
89		Right, so notice I did the same thing.
90		I just went down this way and then I drew this.
91		I drew this way and then I went up.
92		Right, this is the most basic idea.

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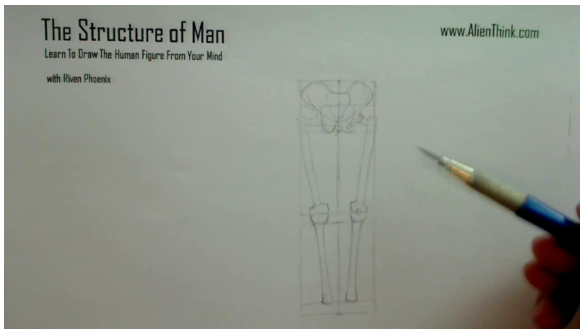
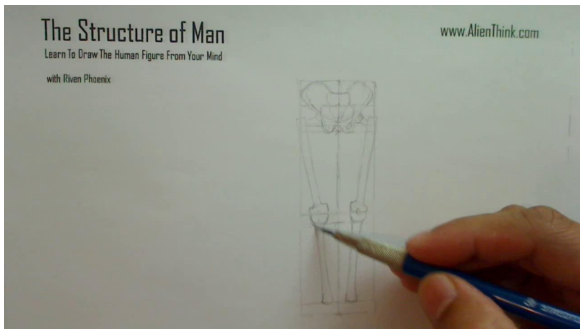
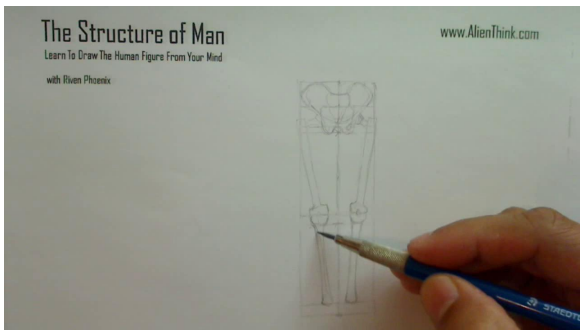
93		So now there's another thing to understand really important about the tibia is that
94		if you from here we're going to make an S shape.
95		It's going to go like this and then it's going to curve and go like this.
96		Okay, so this line here on top of the tibia is a blade.

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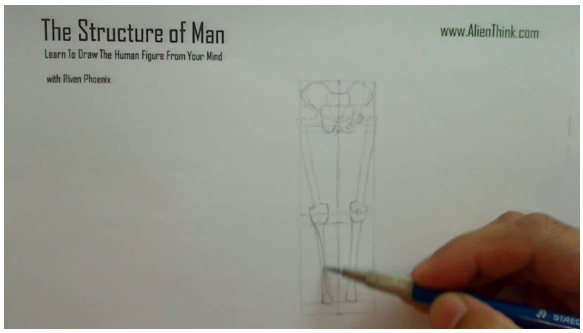
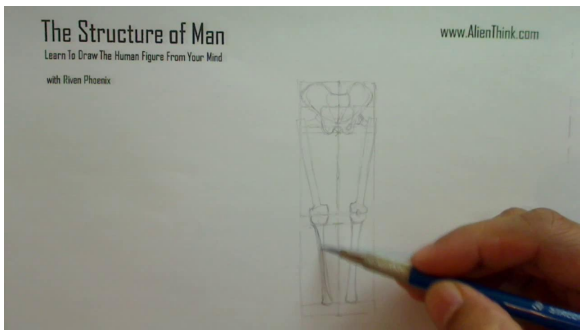
97		Right, it's a cut.
98		So if I shade this in very lightly just to show you what's happening,
99		this is going to be a cut here on the tibia.
100		This is very sharp.

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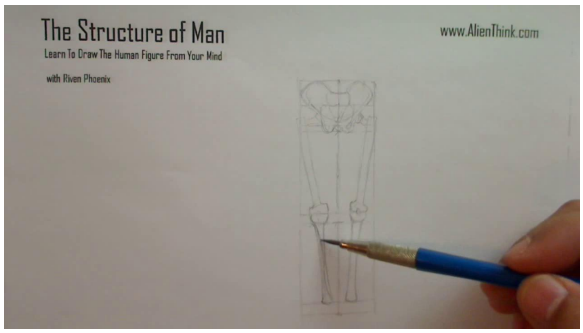
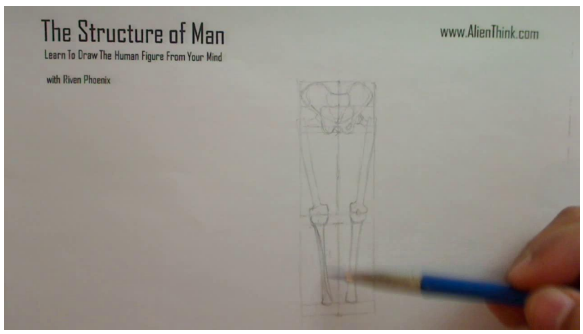
101		And over here, this bone structure here is actually flat area that's going in this direction.
102		Right, so if you take the tip of your fingers and put it up against the front of your leg here,
103		you're going to start to feel this very sharp sensitive area.
104		It's like a very sharp cut on the front of this leg.

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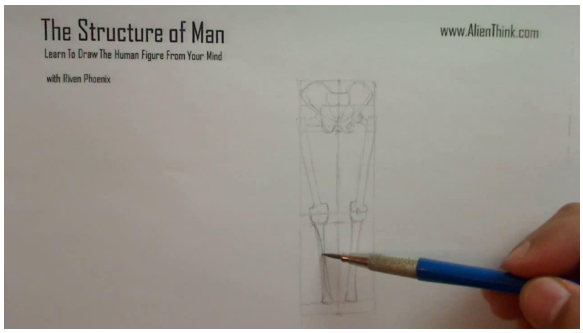
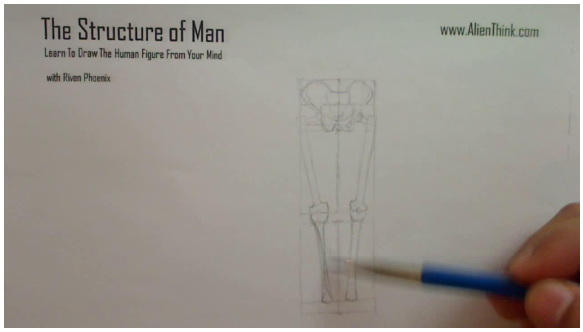
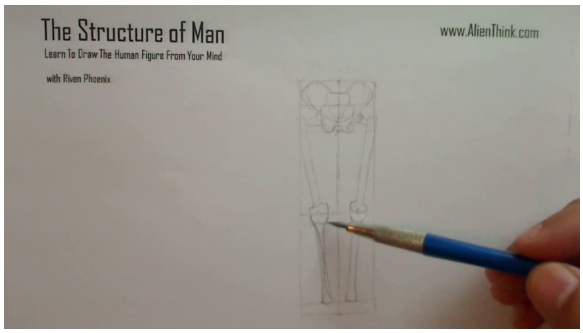
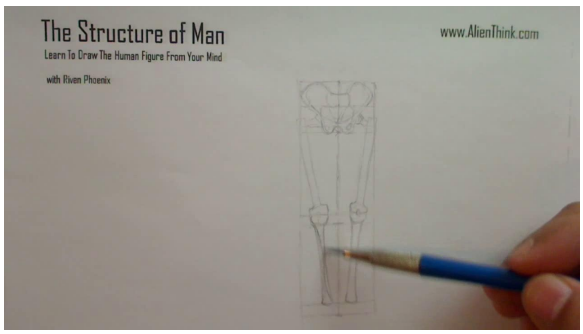
105		Right, and also notice this area here, this whole area here, there's no muscle attached to it.
106		This is actually going in that angle.
107		So just for future reference, you know that there's no muscle on this side of the bone,
108		but over here you're going to get a much more fluffier angle over here

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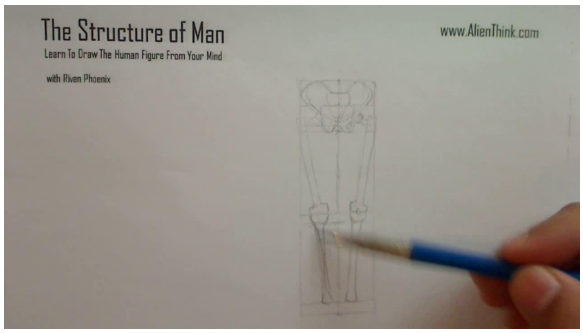
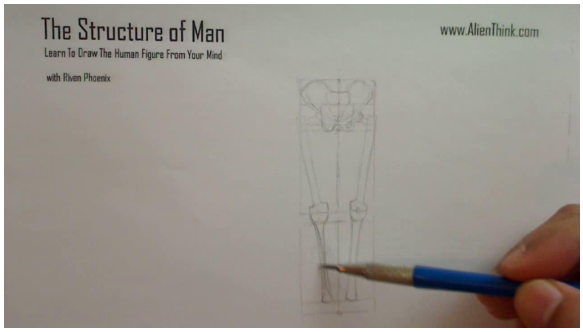
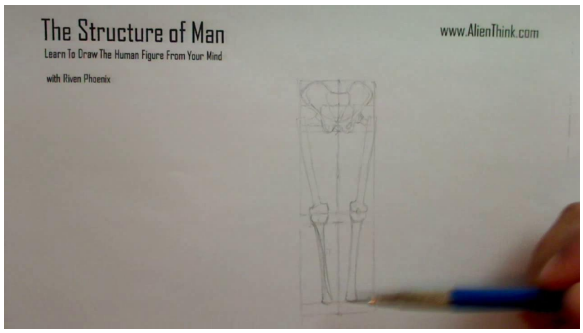
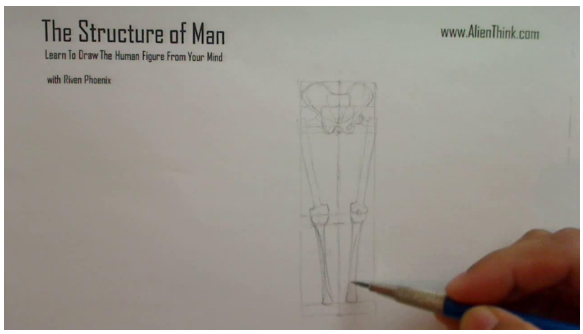
109		because you're going to get your cat muscles.
110		Right, so it's going to be curved over here.
111		So the same thing we can do on this end, we can just make an S shape like this
112		and make it come like this.

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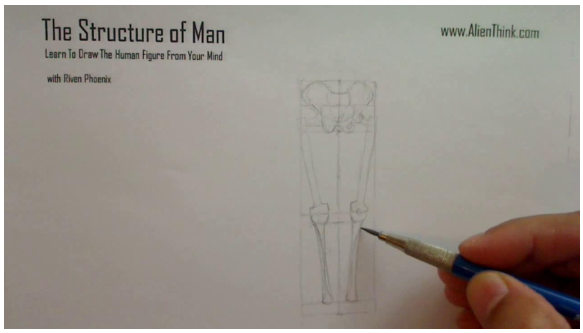
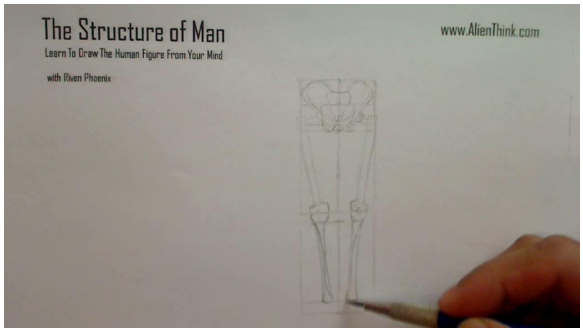
113		Right, it's a very sharp blade.
114		Right, so notice that this sharpness is on the outer sides.
115		So once we have this idea down, now I'm going to clean this up a little bit
116		because we want to now talk about the other bone.

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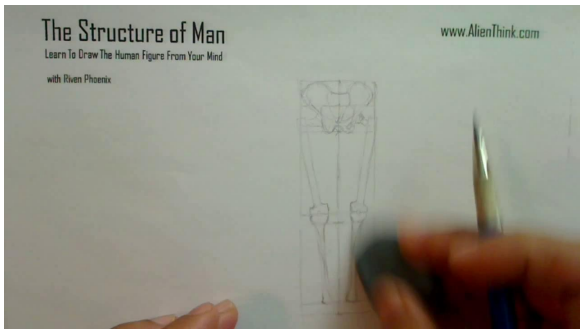
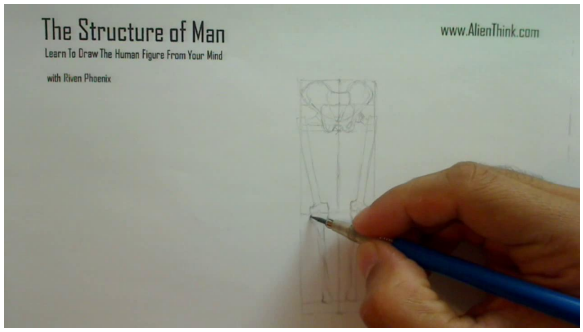
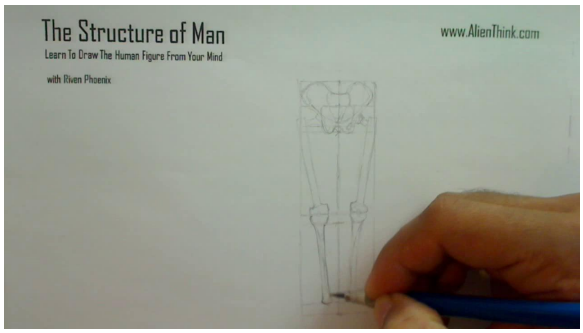
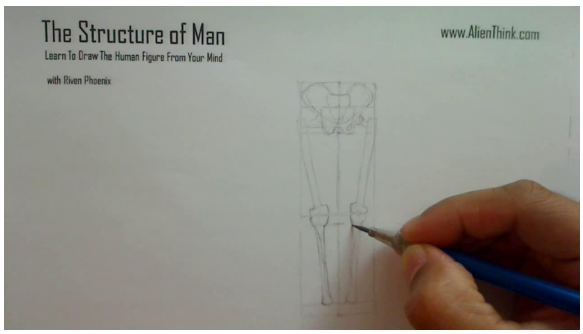
117		It's better to be a little more clear on this one.
118		Okay, so here I'm just going to make it over here and this is going to go over here like so.
119		Okay.
120		There's really nothing much to its design, it's a very simple bone concept.

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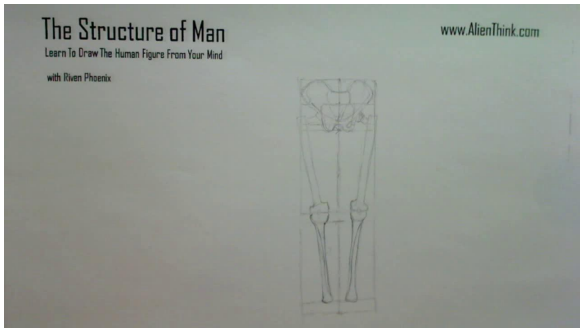
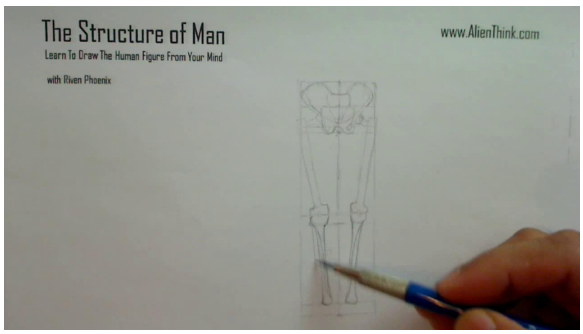
121		So now we're going to come up with another piece of bone, which is going to be the fibula.
122		Right, so the fibula's job really is to be behind this bone over here.
123		And this bone is nothing more than a small, it's a thin piece of bone,
124		but its job really is to be on this side here and then it's going to be behind this bone.

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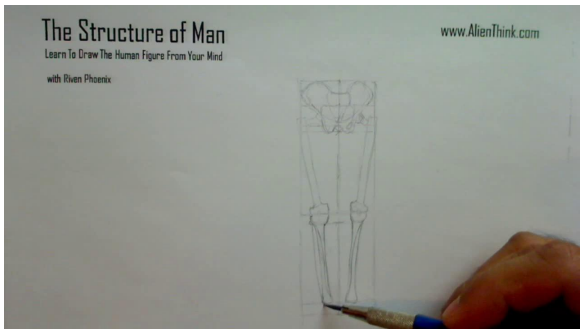
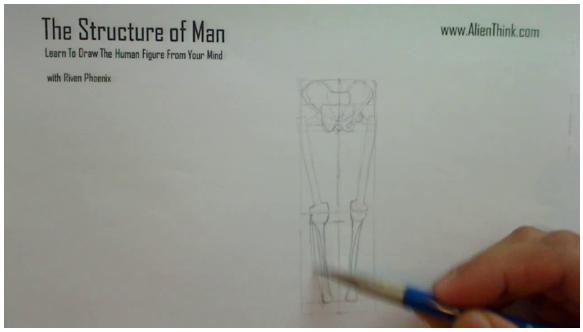
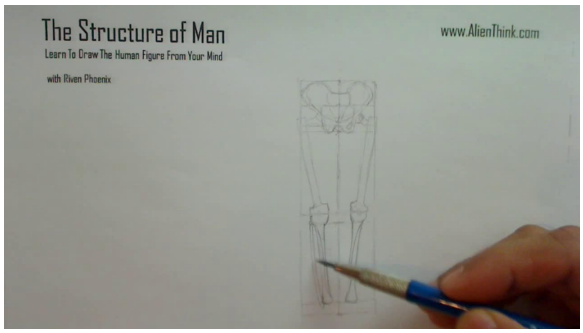
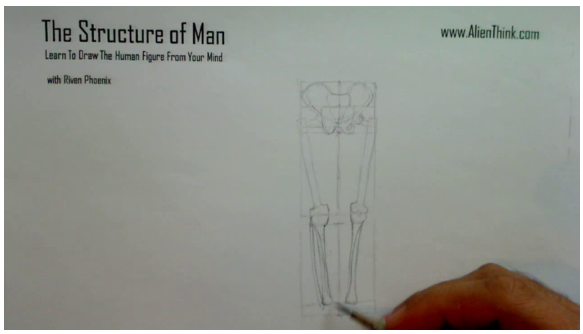
125		And it's going to come out like this, okay?
126		Okay, and the reason, and remember this is behind this, this is in front, this is behind.
127		And here we will now begin to understand, okay, we understand what's going on.
128		This is why when you get the foot over here, right, you're going to get those two knuckles on the side of your foot.

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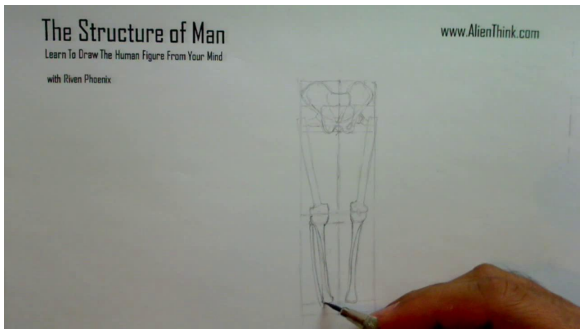
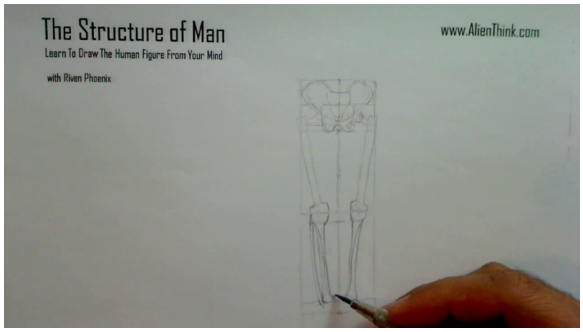
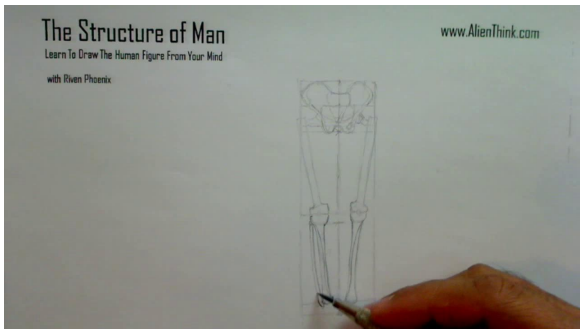
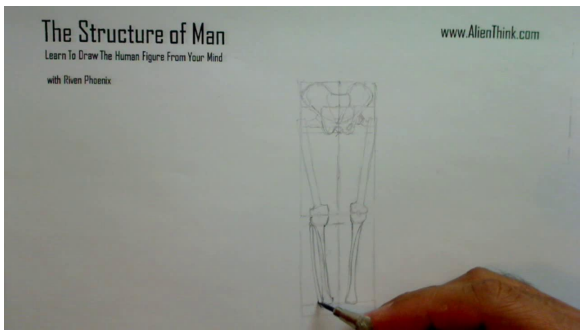
129		This is why one is lower and one is higher, right, so it's always going to be at this angle.
130		So understand that the one that is going to be outside, we're going to state that the one, this,
131		because of this bone, the one outside is you're going to get this bony structure and then you'll get the foot.
132		Right, this little point here, right above your foot is this bone that's causing it,

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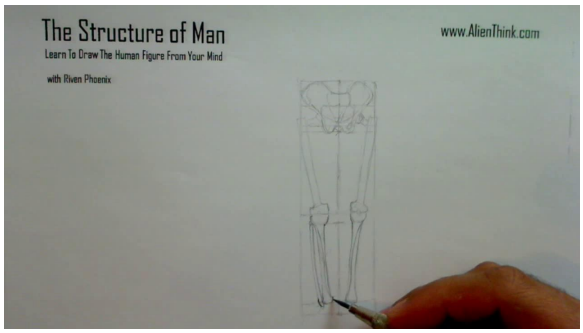
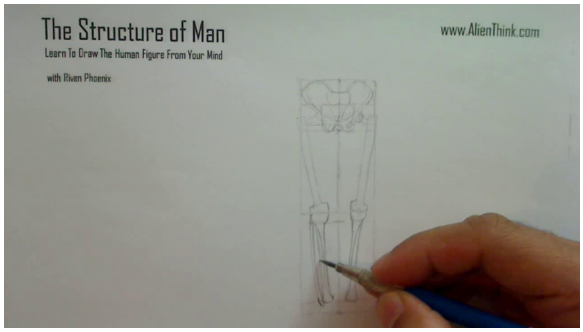
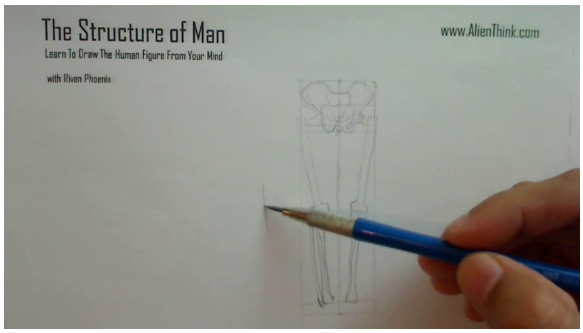
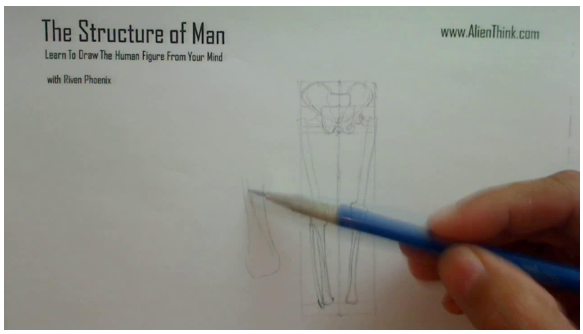
133		and the other point in the inner is the tibia that's causing it.
134		Okay, so basically what happened here is, if I magnify this, this is what I drew.
135		Here's the tibia, I just drew it like this, right, and this was the blade cut over here.
136		Right, and this bone here is nothing more than this bone going like this and going up above.

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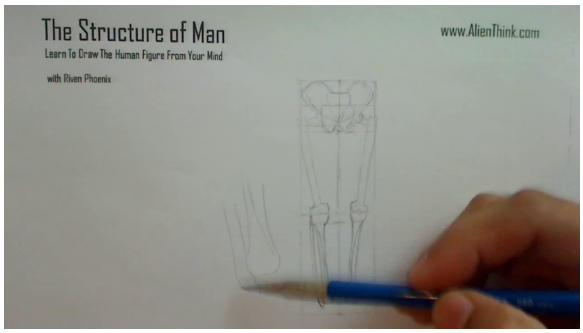
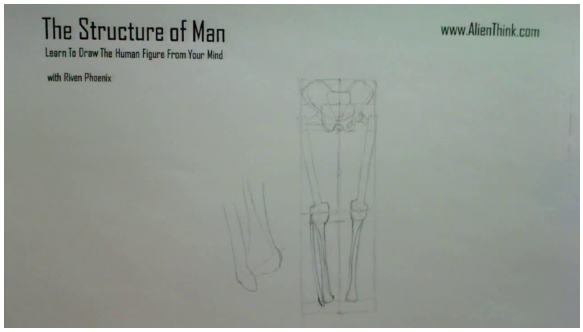
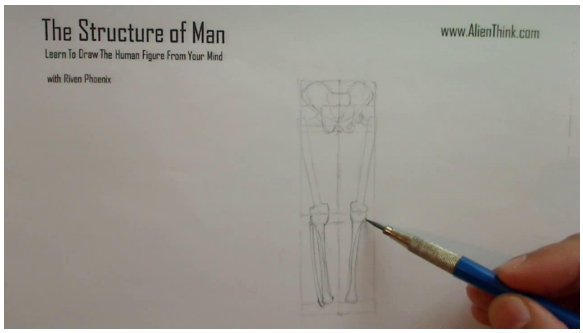
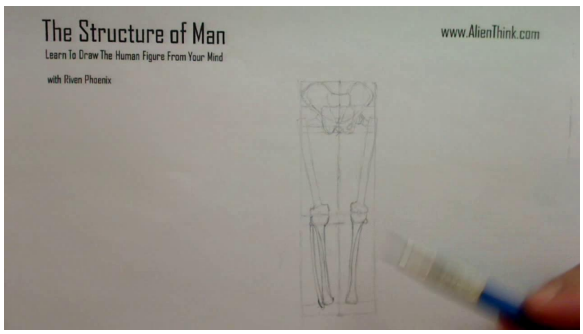
137		Right, so this is why you get this angle, get like these knuckles on top of your foot because of this.
138		Okay, so now that we've gotten the concept down, we can now just put the other around you.
139		Notice where this is, it's where this line is, it's below here.
140		Right, it's not up here, it must be below here, it's going to be behind.

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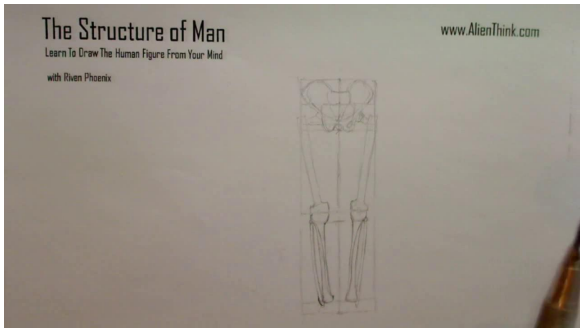
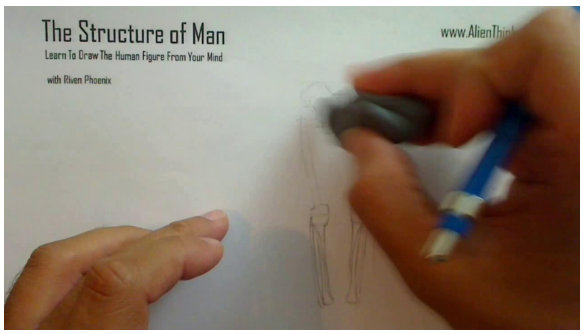
141		So once I get this down, here I'm just going to put this up like this, and that's it.
142		So now we can, once we get the concept down, we can now just erase all these lines here, basically.
143		And now make a better version of these ideas.
144		Right, we got the basic shapes down, and really now we're going to fine-tune everything over here.

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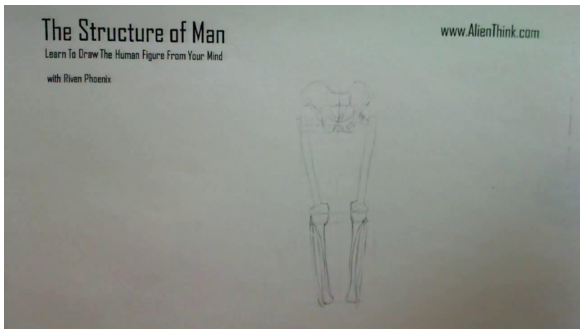
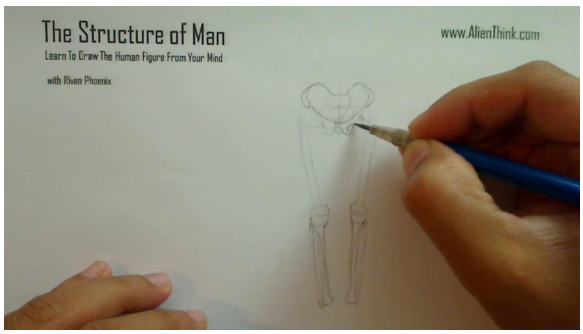
145		So to fine-tune this, here I'm just going to attach this over here, make it come a little bit towards me over here
146		and do the same thing on the other side over here, just like this, and make this go swooping down like this.
147		Remember, it's just a basic concept.
148		That is the most important thing to understand about how these formulas of forcing us to begin to get the basic concept of this skeletal structure.

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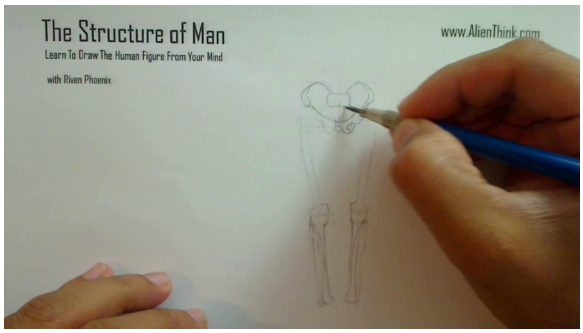
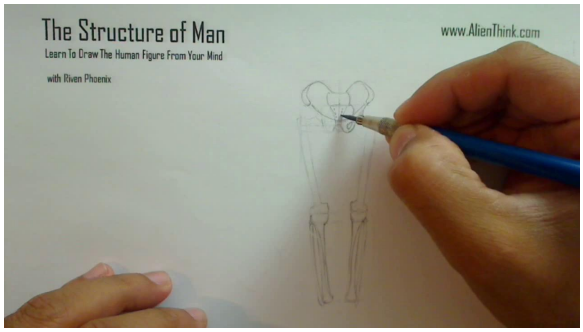
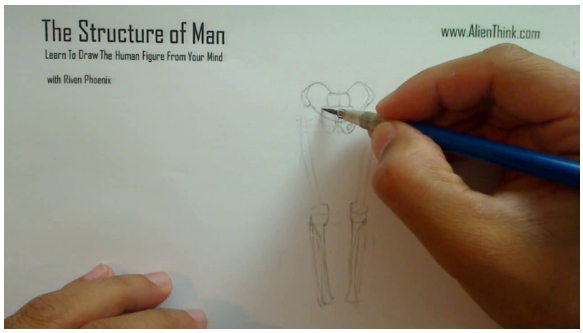
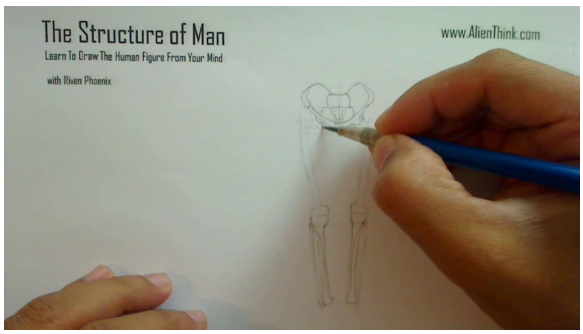
149		Right, this is the enormous amounts of information that we've already gotten inside the mind.
150		You can just imagine how this will help you when we start looking at the muscles.
151		It's going to make a world of a difference.
152		So all this hard work is worth it, but in the end it's all going to start to make sense.

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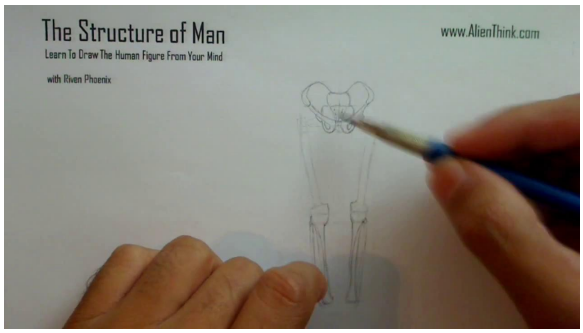
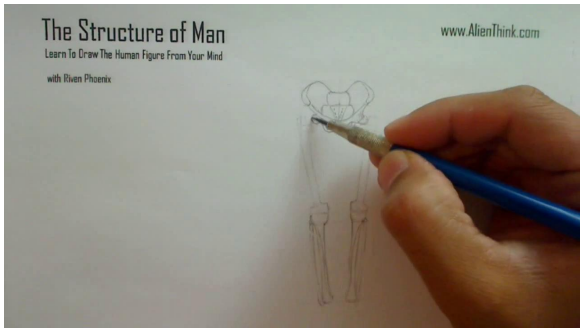
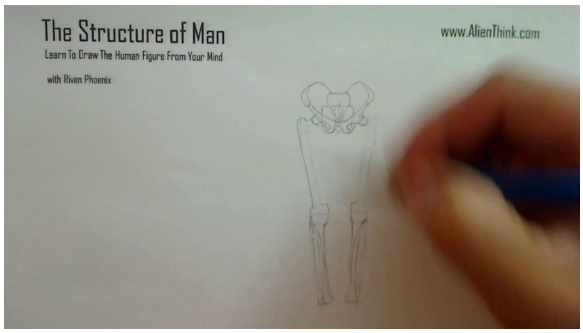
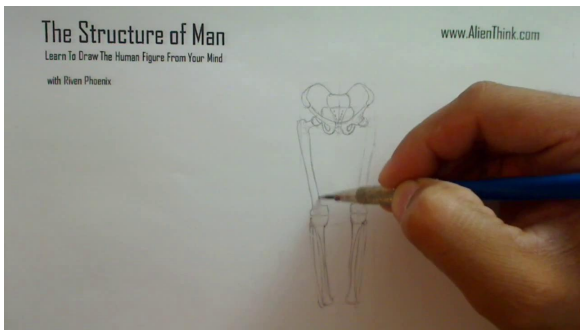
153		So here we've got the pelvis defined, and here I'm just going to get my ball joints over here like this.
154		So here I'm just going to now just define this balance structure.
155		Really, we don't have to do much over there, we already fixed that part.
156		Then over here I'm just going to make it like so.

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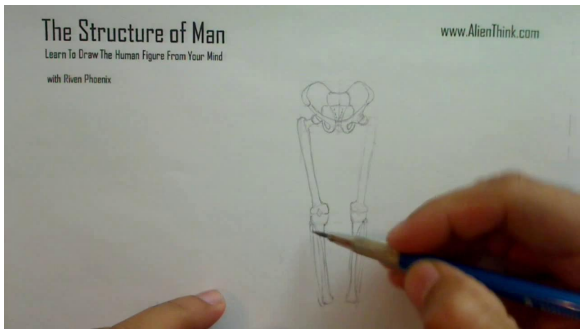
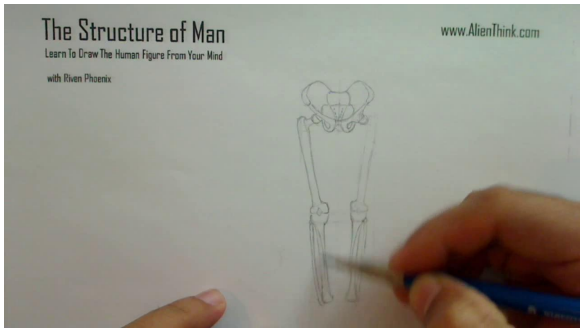
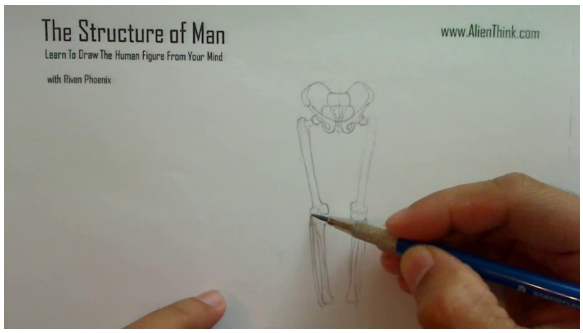
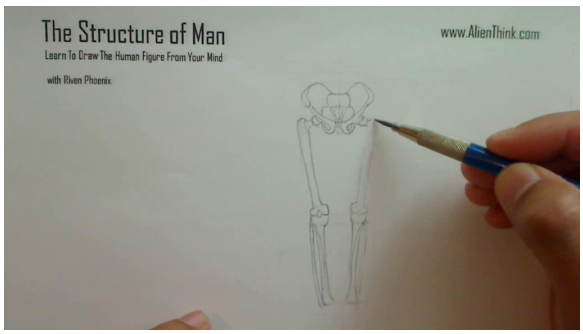
157		Okay, so here you can see, again, this is just that concept of precision drawing,
158		as to how to get a successful drawing onto paper.
159		And especially in figure drawing, this is going to matter to you rather than just going all over the place with scribbles.
160		But again, gesture drawing system has different versions of drawing with gesture lines, depending on what you're drawing.

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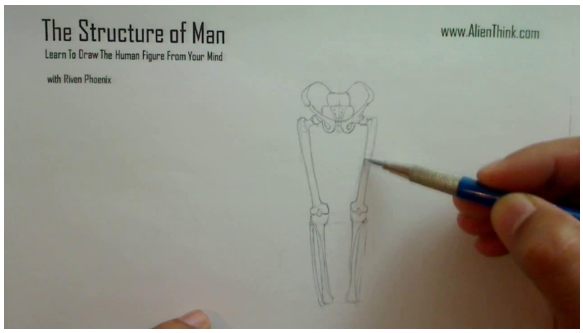
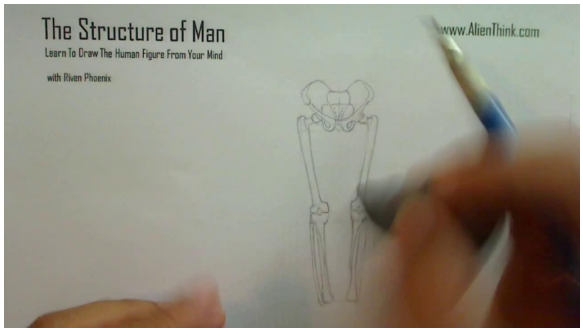
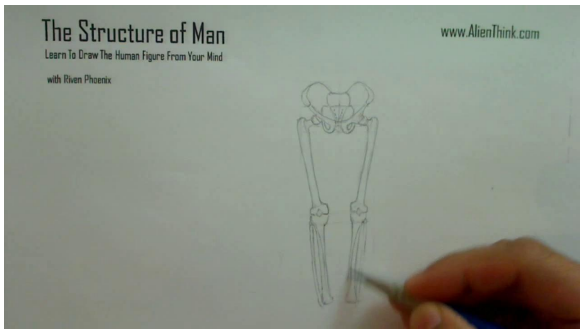
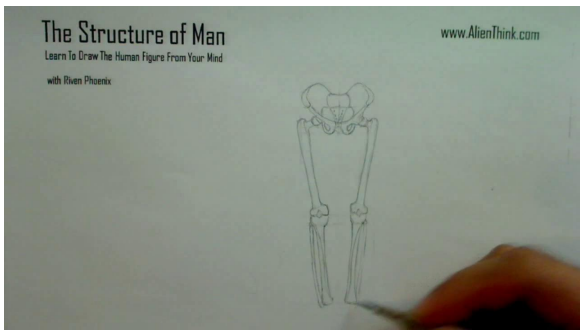
161		And in those versions it will be a lot more scribbles.
162		So basically I'm going to, as I move through this, I can just clean this up more and more,
163		and really make it fine-team it.
164		We've got the basic concept down.

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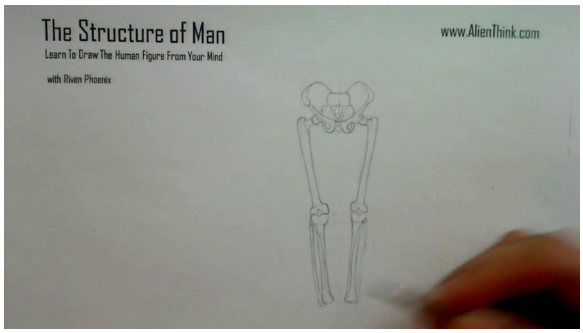
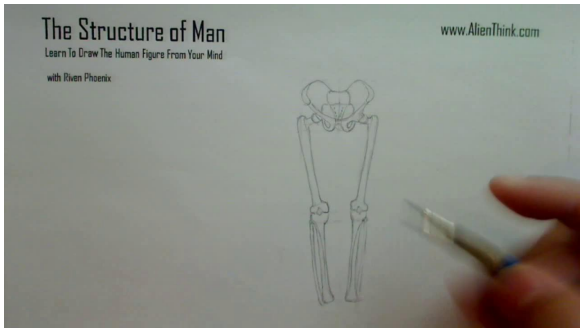
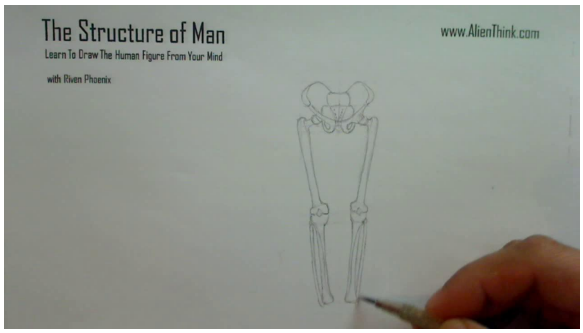
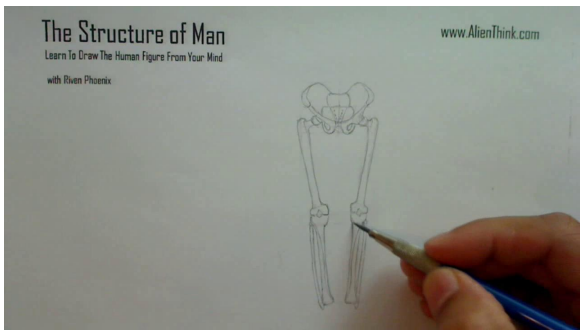
165		We'll look how much progress we've made in the mind.
166		And we know that obviously the mind gets this concept, and we'll be able to reproduce this.
167		Okay, so I'll see you in the next lesson.
168		We'll now look at the other view.

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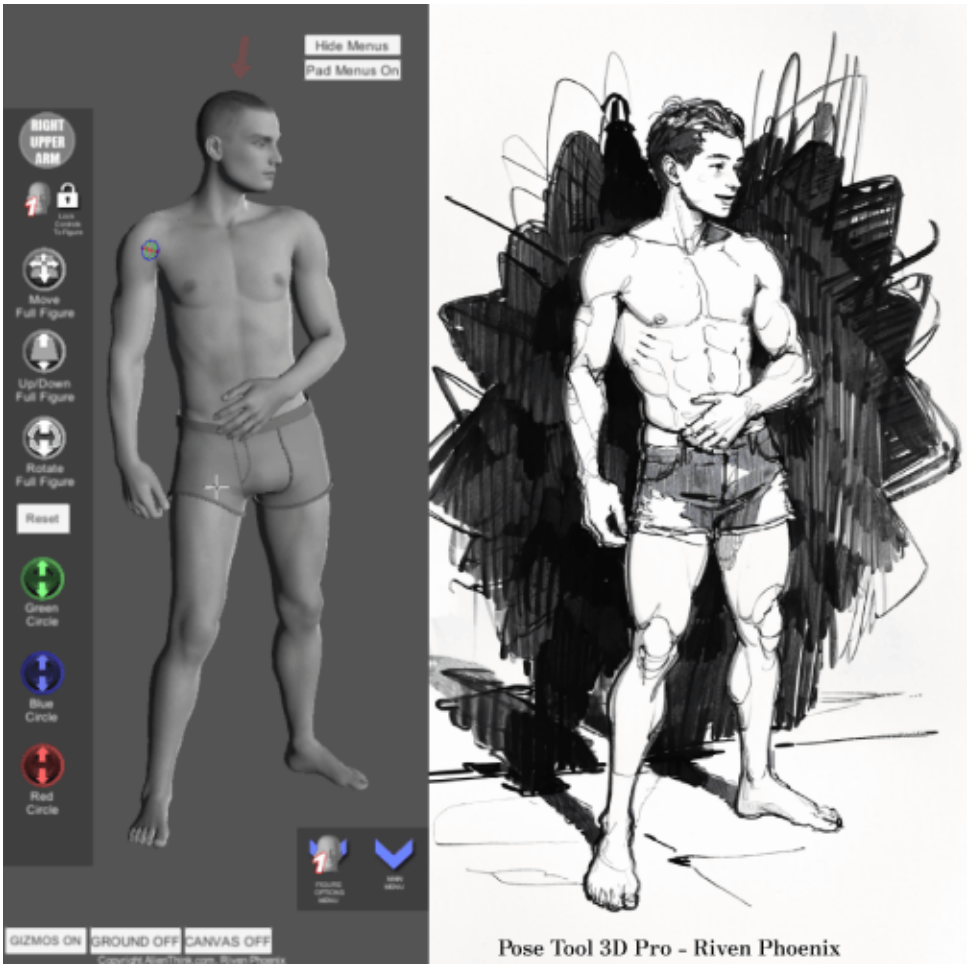

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